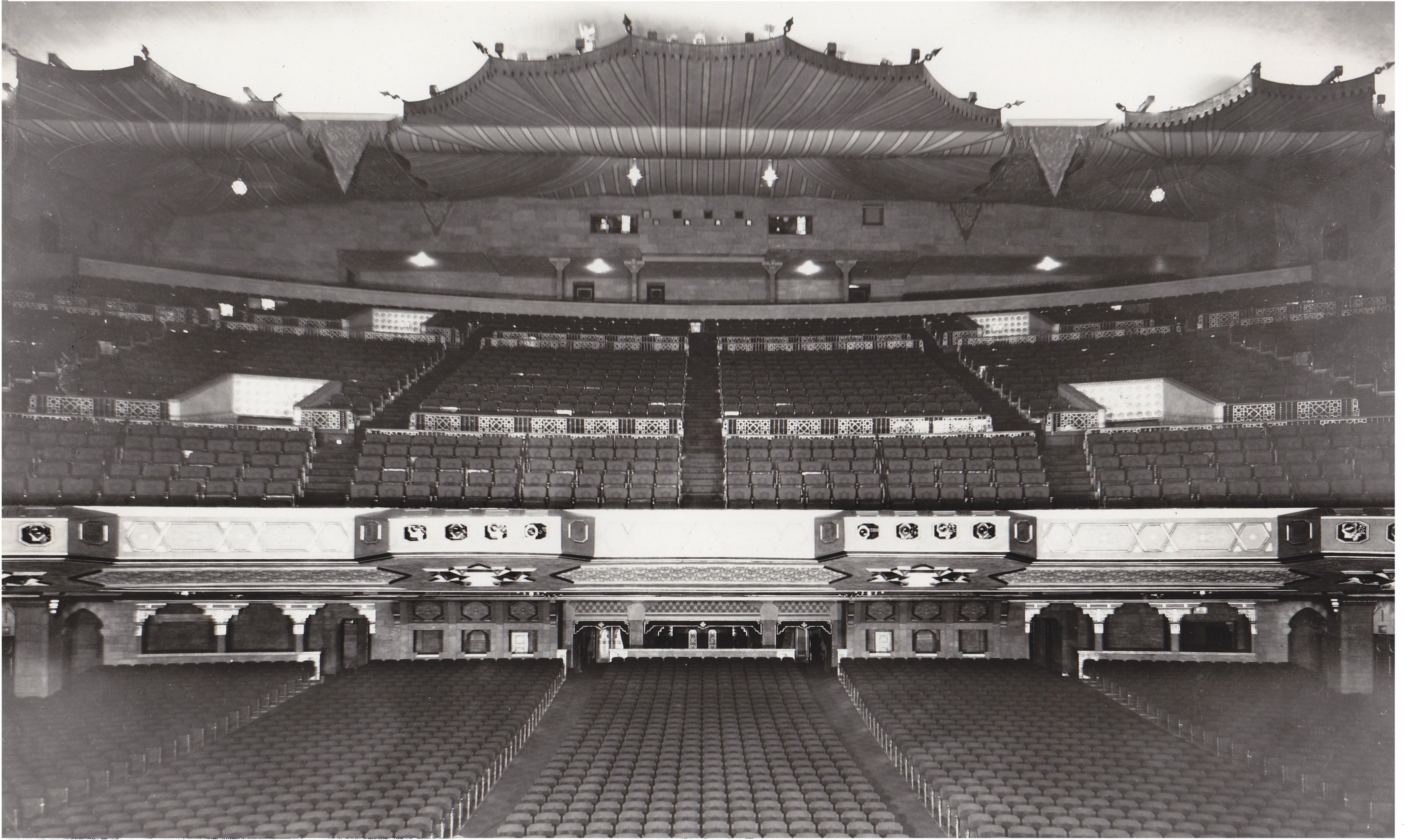




The auditorium looking toward the rear. To be noted is the absence of lavish decorative display and the effect of the Moresque canopy—done in plaster.

A MORESQUE FOX THEATRE IN ATLANTA

It is not always we find the popular-type period design in a huge motion picture theatre done with so much restraint as here. The Fox-Atlanta seats 4,500. Plans were by Marye Alger & Vinour

THE creation of a modern motion picture theatre on a grand scale usually tends to invite an exaggeration of the decorative elements, along with the structural, and to this tendency may be attributed, perhaps, a great deal of the over-emphasis on mere decoration to be found in many theatres. The period design taken principally from the Orient and Southern Europe therefore seemed perfectly adapted to the film theatre even in its purely architectural character, outside of any spiritual considerations. And thus there are more than a few large theatres in which the tendency to exaggerate has become an unleashed madness.

The above observation, if it be correct, seems to point out, by saying what this new theatre of the Fox circuit is not, impressive merits in the new Fox theatre in Atlanta. This house was designed by Marye Alger & Vinour of Atlanta. This huge Moresque structure is done with an uncommon purity of motif and with a studied restraint. It is rather by background and well pointed suggestion that the design is worked out.

The Fox-Atlanta has 4,500 seats, 2,800

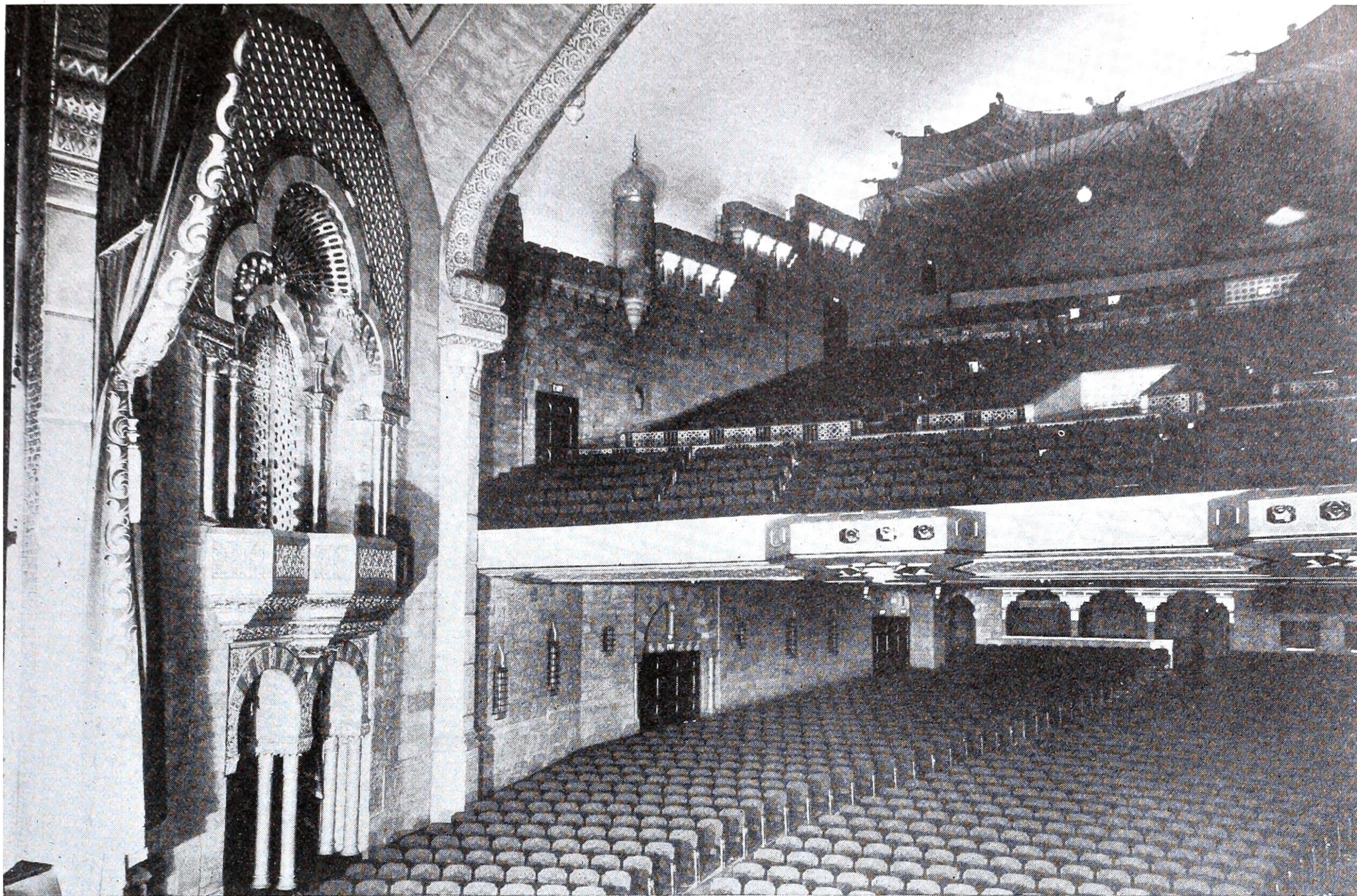
of which are on the main floor. The seats are by the American Seating Company.

The entrance to the house is on Peachtree Street, a famous thoroughfare in Dixie. There is an arcade lobby 28 feet long approaching the main entrance to the theatre.

Just inside are two staircases leading to the upper floor, which is divided into two divisions, an adaptation of the stadium principle, making the lower division more of mezzanine floor than a balcony.

The auditorium is treated as though the seating area were between two Moorish palaces, executed in plaster blocks, with exit doors of heavy wood and stone-effect arches in alternating blocks of light and dark. The walls are not further treated decoratively, except for narrow grilled recesses to break up the expanse of "stone blocks." The organ lofts are behind the mosque-like balconies and above Moresque arches surmounting passages to the stage and outdoors.

The ceiling treatment is atmospheric, with glittering stars and cloud effects.



The auditorium looking toward the right side, showing the restrained wall treatment composed entirely of small grilled niches, exits and mosque balcony effect.

One of the pointed motif suggestions referred to above is a great canopy—(or so it seems) over one-third of the balcony. This is a rendition of the typical Moorish awning, in alternating strips of dark and light, only here it is worked out entirely in plaster.

The stage is of a size ample to take care of large productions. There are seven floors of dressing rooms, reached by elevator. Above is a radio broadcasting studio, from which is broadcast through remote control, parts of late afternoon and late morning performances. One of the broadcasting features is Iris Wilkins, the organist. The organ is a Moller, said to be the second largest in America. It has over 300 tablets. Stage equipment is by Peter Clark. The asbestos curtain alone cost \$10,000, while the cyclorama cost \$7,500.

The opening of the stage is 84 feet. Footlights are of the disappearing type. The stage is equipped with elevators for the horns, while just to the rear of these lifts are two others for the lowering or raising of the stage in conformity with scenic effects.

Lounges for men and for women are in the basement and mezzanine floor.

The Fox-Atlanta is equipped with Western Electric sound apparatus. It also has W E public address system. The projection room equipment was fur-

nished by the National Theatre Supply Company, with Simplex projectors.

The heating and ventilating system is of the down-draft type, with thermostatic control. It is by the York Ice and Machinery Corporation.

The theatre and its policy has already won an immense following. During the first four days of its operation, it played to over 51,000 people. The usual program includes stage reviews, organ solo and pit band novelties.

Below: On the mezzanine floor, a promenade and general lounge. The ceiling is beamed and the beams are decorated in stencil designs.

